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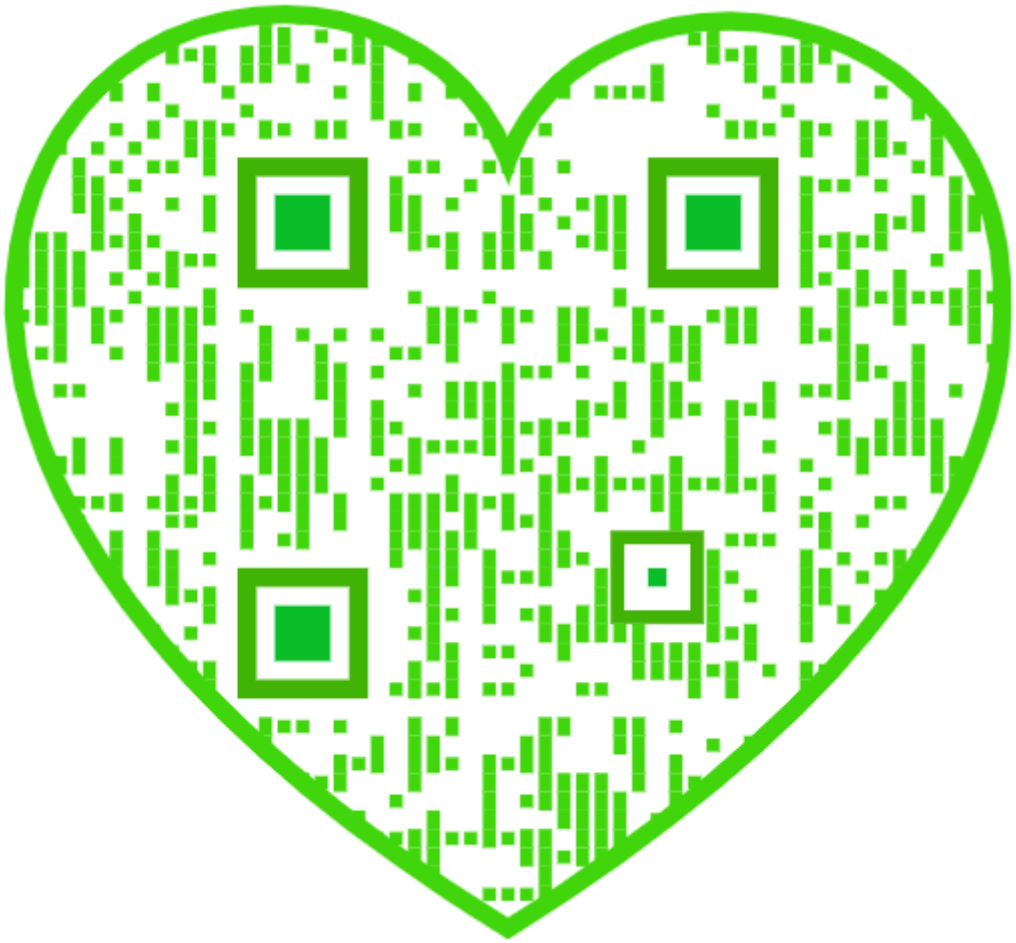
A. HOWARD CADY

DRAWING ROOM GAMES



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Drawing Room Games

...Third Series...

"Autumn into winter, winter into spring,
Spring into summer, summer into fall—
So rolls the changing year, and so we change;
Motion so swift, that we know not that we move."
—D. M. MULOCK, *The Immutable.*

A GROUP OF INDOOR PASTIMES FOR EVERY SEASON OF THE YEAR. COLLECTED AND ARRANGED, WITH SOME HISTORICAL NOTES, FOR THE READERS OF THE HOME LIBRARY

By A. Howard Cady

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PREFACE.

For sports, for pagentrie and playes
Thou hast thy eves and holidays;
Thy wakes, thy quintels, here thou hast
Thy May-pole, too, with garlands grac'd
Thy Morris dance; thy Whitsun ale;
Thy shearing feast, which never faile.
Thy Harvest Home; thy Wassail bowle,
That's tost up after Fox-i'-th'-hole;
Thy mummeries; thy *twelfe-tide kings*
And queens; thy Christmas revellings.

—HERRICK'S *Hesperides.*

Every feast day of the year has its special significance, observances and diversions, but in this little book it would be impossible to try even to enumerate them all. This I shall not attempt to do, but choosing the festivals most familiar to us, I shall briefly describe them and their various rites and add here and there a few games which, having in themselves no marked significance, will adapt themselves, not alone to the season under discussion, but, for that matter, to any period in the twelvemonth.

To enter properly into the spirit of a game one must lay aside for the time being, at least, all association with and thought of "carping cares" and other disturbing elements, for half-way measures are no more adapted to pleasure than they are to work. With the mind distracted from the occupation of the moment—be it work or play—by some outside issue, it is difficult, well nigh impossible, indeed, to take part in and enjoy, much less benefit, by the matter in hand.

Anything worth doing at all is worth doing well. This trite and well-worn saying merits our consideration, for it is founded on the solid basis of experience, as all of us who have gone into anything in a half-hearted way and reaped the consequences, trifling or great, must know.

Let us then enter into and enjoy to the full all the pleasures that come in our way, thereby giving as well as receiving happiness, for the capacity of making others happy is in itself a well-spring of joy.

NOVEMBER, 1897. A. H. C.

Drawing Room Games.

INTRODUCTORY.

Autumn, in his leafless bowers,
Is waiting for the snow.

—WHITTIER'S *Autumn Thoughts.*

With the approach of winter outdoor sports must, in a measure, give way to household pastimes, for with the first fall of snow we are driven from the tennis court and off the golf links to seek our pleasures within doors.

True, enthusiastic golfers will "chase the pill," as the much-maligned little ball has been dubbed, as long as there is the shadow of a chance to pursue and find it. After this comes skating, and, though a very popular diversion and unquestionably a delightful means of exercise, it is not, perhaps, as generally indulged in as the summer sports nor quite so universal. It stands to reason, therefore, that indoor games must be in demand, and in view of the many tastes to be consulted and gratified, they should be as varied and numerous as possible.

In preceding numbers of the HOME LIBRARY there have been collected a series of pastimes adapted to all seasons of the year, and although the "long winter evenings" are especially in my mind at present, I shall nevertheless pursue previous methods, and in this, the final number of the Drawing Room Games, select diversions which, with few exceptions, can be played from one end of the twelvemonth to the other.

With the holidays near at hand, we instinctively think of Christmas festivities, Twelfth Night games, and so on; then, with the quiet Lent before us and the joyous Easter in the near future, our minds turn to the changing of the seasons, the snow and ice which melt away under the influence of April sunshine,

and the bright flowers springing up before our waiting eyes. Ere we realize it summer has been with us once more and the autumn leaves are turning to brilliant scarlet and gold. Even as we watch them they begin to fall and the trees are again shorn of their foliage, the branches stand out bare and cold in the gray of the November sky, and we know that winter is returning.

Life comes and goes and the world moves on, irrespective of the passing seasons, the varying temperature and incessant play of the elements, which change, not with each moon, but, it would sometimes seem, with almost every hour in the twenty-four.

Mark Twain was right when he put it into the mouth of one of his boy characters to say: "We haven't any climate, but we have weather all the time." Lowell expresses the same sentiment, though in a different vein. He tells us:

Our seasons have no fixed return,
Without our will they come and go;
At noon our sudden summer burns,
Ere sunset all is snow.

It is to meet the exigencies of such variable weather that in both work and play we are often driven to our wits' end.

Work, however, is not the subject under discussion here, although, incidentally, it may be observed, some people make a labor of their simplest pleasures. We are sorry for such as they, but cannot pause to offer more than a passing word of condolence.

Of pleasures, as of books, it may be truly said "there is no end." In vain, however, do we look for an actually new class of diversions, for when we have studied them in turn—individually or collectively—and sifted their origin to the very core, we discover that they are, after all, old friends in fresh garb. Very welcome friends, to be sure, but of a decade, a cycle or century past.

But we will count our mercies and be grateful for the old and tried friends which, in one form and another, have been with our forefathers in the far away ages and are now with us.

The Games.

'O winter! ruler of th' inverted year.
* * * * * * * *
I crown the King of intimate delights;
Fireside enjoyments, home-born happiness,
And all the comforts that the lowly roof
Of undisturb'd retirement, and the hours
Of long uninterrupted ev'ning know.

—COWPER.

"'At the feast of Christmas,' says Stow, 'in the King's court, wherever he chanced to reside, there was appointed a lord of misrule, or master of merry disports; the same merry fellow made his appearance at the house of every nobleman and person of distinction, and among the rest, the lord mayor of London and the sheriffs had severally of them their lord of misrule, ever contending, without quarrell or offense, who shall make the rarest pastimes to delight the beholders; this pageant potentate began his rule at All-hallow eve, and continued the same till the morrow after the Feast of the Purification; in which space there were fine and subtle disguisings, masks, and mummeries.'"

This quotation from Stow's *Survey of London*, made by Strutt in his quaint book on the "Sports and Pastimes of the People of England," serves here to give us a brief, concise, and at the same time, clear impression of the methods of celebrating the autumn and winter festivals in by-gone days. Customs, with the progress of the centuries, have changed; but the spirit of the various seasons is with us always. We meet and make merry at Yule-tide, rejoice at the coming of the glad Easter, enjoy our mid-summer pleasures, and welcome ever the hallowe'en festivities, as of old.

Christmas sports and pastimes are local, rather than general, and differ, we find, according to nationality and environment. We, as a people, have no distinctive mode which we can claim as actually "American" of celebrating this happy season, and depend, therefore, upon the customs and amusements which tradition has handed down to us from the various nations which have helped to settle and make our country.

Santa Claus, so dear to the heart of every child, was brought to us by the Dutch settlers of New York, and by them called St. Nicholas, while the Christmas tree we owe to the German element in this country. So we might go on, enumerating one after another, the various ways of giving and receiving presents, of entertaining friends and enjoying ourselves at this season.

The burning of the Yule-log is an almost obsolete custom now, though at the South there are doubtless families who still light it on Christmas eve, and standing around its cheery flames, drink to one another's success and happiness in apple-jack or egg nogg.

Herrick tells us:

> Of *Christmas sports*, the *Wassell Boule*,
> That tost up, *after Fox-i-th' Hole;*
> Of *Blind-man-buffe*, and of the care
> That young men have to *shoe the mare:*
> Of *Ash-Heapes*, in the which ye use
> Husbands and wives by streakes to chuse:
> Of crackling laurell, which fore-sounds
> A plentious harvest to your grounds.

Fox-i-th' Hole, blind-man-buffe, and similar diversions have passed out of fashion, as far as grown people are concerned; but the "Wassell Boule" in one form or another, we have retained, and that, no doubt, will make us merry to the end of time.

In a curious Seventeenth Century tract, "Old Christmas" is introduced and describes the former annual festivities of the season thus: "After dinner we arose from the board and sate by the fire, where the hearth was imbrodered all over with *roasted Apples*, piping hot, expecting a Bole of Ale for a cooler, which immediately was transformed into lamb-wool.

After which we discoursed merily, without either prophaness or obscenity; some went to cards; others sang carols and pleasant Songs (suitable to the times); then the poor labouring Hinds and Maid-servants, with the plow-boys, went nimbly to dancing; the poor toyling wretches being glad of my Company, because they had little or no sport at all till I came amongst them; and therefore they skipped and leaped for joy, singing a carol to the tune of Hay,

Let's dance and sing, and make good cheer,.
For Christmas comes but once a year.

This allusion to old Christmas brings to mind the pleasant custom prevailing in many households, of having the Christmas offerings distributed by Santa Claus.

This venerable character is generally impersonated by one of the elder members of the family, who, in the traditional white wig and flowing beard which nearly conceals his face, the ample fur-coat and top boots, with cheeks and nose touched up with carmine, will present a striking appearance.

Now, there are many ways in which the gifts can be presented, and the method chosen will aid in deciding also the most effective entrance he can make.

If the presents are on a tree, then it is well to have them arranged, and good old St. Nick stationed near it before the guests are invited to enter the room where it stands. When all is in readiness, the tapers lighted, and Santa Claus in the right pose, the portieres can be drawn aside, or the door opened to admit the party. To those who do not care for the trouble and expense of a tree, a little go-cart, freshly painted and decorated for the occasion, and to which a toy reindeer—or more practical, albeit less realistic, a big dog—may be attached, can be driven into the room, the rattling of the sleigh bells announcing its arrival. Santa Claus, unless here represented by a child—must of course sit in the cart, and therefore, as at the sound of the bells the doors are *mysteriously* opened to admit him, he can apparently jump from his vehicle, and still holding the reins, run along beside it until, on reaching the centre or head of the room, he will stop and begin to unload and dis-

tribute the presents. Again, it is effective to have Santa Claus enter through a window, or from the roof. This can be arranged by any one familiar with staging tableaux-vivants or private theatricals, by preparing a species of transom at one of the doors, two ladders, one on either side of the door-sill, to allow ascent and decent, with a board securely fastened across the tops, not too broad, to permit of his stepping over, furnish the foundation, and can be decorated and *disguised* according to fancy of the participants in the illusion. If ladders seem too high, the roof idea can give place to that of the window, when a box, a foot and a half or two feet high, can be placed in the door-way, this latter to be arranged to represent a window. In either case Santa Claus can look through the opening, and before descending into the room, if he be nimble-witted, cause a lot of suspense and amusement withal, to the waiting group below, while he discourses on the seasons, the several merits and attributes of the children and their guardians.

Sometimes the gifts are distributed from a ladder, which is decorated with green boughs, and illuminated by Christmas candles. This, of course, is easier to prepare than a tree, and with proper care, can be made to look very pretty.

Another variety, not picturesque, and savoring too much of eternal feasting, is the bran-pie. This is generally made of some large receptacle—a large and deep tin wash-pan for instance—properly covered with brown paper, painted to represent pie-crust. The pan—or receptacle—itself, can be painted white to represent a pie-dish. The presents, after being wrapped in paper and tied, are marked with the respective names of donors and receivers, and placed in the pan, the interstices filled in with bran or saw-dust. The cover must be of a sufficiently heavy texture of paper to permit of a knife cutting easily through it. Care must be taken not to drive the knife too far in, and it will be necessary to remove only so much of the "crust" as to make a large enough opening to draw out comfortably the various gifts in turn.

One variety of distributing gifts suggests another and one might go on indefinitely, but the mention of two more will

suffice, with those already named, to put our readers in touch with the customs of the different countries of the old world and serve as suggestions to what they may do themselves. In Roman Catholic countries the *Presipio* or manger is still in vogue, in private houses as well as in churches, just as the Christmas tree is with us. Sometimes they cost large sums of money and are very elaborate in design, representing as they do in some cases the Holy Family grouped about the infant Jesus, with angels singing in the clouds above.

A Christmas ship is perhaps as graceful and pretty a design and at the same time as simple as any of the methods already spoken of. A toy ship, resting on green and blue cloth representing water, may be used. Presents can be attached to the masts and the rigging, and in the box on which the ship stands, concealed, of course, by the waving cloth, may be stowed the larger gifts. These can be lifted through an opening in the vessel representing the hatchway. The ship can be decorated and lighted, according to the taste of those designing it.

Finally, of the time-worn custom of hanging up the stocking there need be no particular mention, for that practice will be maintained always in every home where there are little people to scamper out of bed at the first hint of dawn on Christmas morning, and, their arms laden with toys and sweets, rouse the household with blithesome carols.

Following the distribution of the gifts come games and often dancing, the afternoon or evening ending with dinner or supper, for this is the one season of the year when, irrespective of age, all the family gather about the table to dine or sup together.

Of games especially adapted to little folk, there will be found ample descriptions in preceding numbers of the HOME LIBRARY, and in these various pastimes their elders, perhaps, will join.

As a nation, we are curiously apt to mistake stiffness, amounting in some instances to actual snobbery, for dignity; and to maintain this false pose we more frequently than not, deprive ourselves of the genuine pleasure we might give and receive if we would consent to take part in the simple diversions of the children.

By refusing to do so, we add not a whit to our dignity; but, on the contrary, draw attention rather to the weakness of our affectation, for it is generally conceded among the enlightened that

"A little nonsense, now and then,
Is relished by the wisest men."

After the children have been sent to the nursery there still remains an hour or more to be disposed of prior to the dispersing of the household and friends.

Sometimes there will be impromptu dancing for a while, or or again, a little music; but more likely than not, the various members of the Christmas gathering will turn to one another in quest of or to suggest some diversion in which all can take part, and here it is the drawing room games are called into requisition.

Of these, many have already been presented in numbers 21 and 25 of the HOME LIBRARY, and I add here a few more, with the hope that they will prove equally popular.

CONVEYANCES.

To enter into and play this game in the proper spirit, it is essential that the players should be well posted regarding the various modes of traveling all over the world, for every detail is effective as well as useful.

Any number can take part and the game begins by one of the players announcing that he (or she) intends setting out on a journey.

Four questions are put to him: he is asked if he will go by sea or by land; to what quarter of the globe; North, South, East or West, and, finally, what conveyance he intends to use.

The questions having been answered, the first player is called upon to name the place he intends to visit.

Directly the four questions have been answered, should the first player be unable to name the country he intends to visit, he pays a forfeit, and the opportunity is passed to his left-hand neighbor.

During the course of the game, according to the ability of the players individually, and their familiarity with the various modes of travel, innumerable journeys by mountain and river, through valleys and over streams, by ocean or across the continent by land, can be graphically described.

People who have been in Italy and Switzerland have an extensive field before them. For instance, the famous railway up the Righi, donkey riding, chairs carried by porters, the dangerous looking ladders which Swiss peasants mount again and again so fearlessly at all seasons of the year in order to scale the awful precipices, the ropes attaching climber and guide, and so on indefinitely.

Then in the cold regions, the sledges drawn by reindeer, the Greenland dogs, the gigantic skates, resembling really small canoes, used by Laplanders.

The stilts used by poor French people, living at the west of their country.

In Arabia, the camels; in China, the junks; in Spain, as over the Alps, the diligences; in Venice, the gondolas, and also the little steamers plying the Grand Canal out to the Lido, which have so changed the aspect of the picturesque city on the sea.

In Great Britain and in our own country, the more familiar modes of transit, every variety of coach or carriage, usually called by us "cars;" the ferry and steamboats, sailboats and canoes, balloons, bicycles, tricycles, wheelbarrows and perambulators; the jaunting car and village stage, the trolley and trams, and so on, ad infinitum.

In fine, one conveyance will suggest another, be the distance from one town to the next, across the Continent of Europe and America or around the world.

The game is not only amusing, but, as will be seen, very instructive. A person possessing a fund of humor can describe journeys replete with fun and adventure, and one more seriously inclined, intent upon imparting as well as receiving information, can take his audience "up the Nile," across the steppes of Russia and over the Fjords in Norway, etc.

The game admits of varieties and elaborations without number, and will be enjoyed certainly by all who try it.

THE SOVEREIGNS OF ENGLAND.

This game, according to tradition, is supposed to combine amusement with instruction also. For the benefit, however, of the reader, who may pause here to observe that he does not care for such a combination, it may be candidly stated that there is no danger of his receiving too much of the latter.

The game is played with a pack of cards, on each of which is represented one of the Sovereigns of England, each in the costume of his epoch, and with his or her name, and the date of accession plainly written beneath.

An additional card, known as the "game card" has, instead of a portrait, a picture of the royal arms.

Any number above three may take part, and to each is dealt a given number of counters.

There are two pools, called respectively, "large pool" and "game pool." Prior to every deal, each of the players puts one counter in the large pool, and the dealer, three in the game pool.

The cards are then shuffled and dealt round, all face downwards.

The object of the game is two-fold, to hold the game card, and to hold in the player's hand none but sovereigns in consecutive order.

The first player; that is, the one on the left of the dealer, lays, face downwards on the table, any card he likes, and takes in, in its place, the single card.

The second player then, in the same way, also discards one card, taking up in its place the one discarded by the last player.

The game proceeds thus until one or another of the players holds none but consecutive sovereigns, when, showing his hand, he takes the large pool. If he also has, by chance, the "game card," he takes the game pool too.

If any player by mistake, shows his hand as consisting of consecutive sovereigns, and it is proved that he is at fault in his English history, he forfeits three counters to the large pool.

Incidentally, it may be remarked, that even the least well informed are not liable to make this mistake, save through direct carelessness or inattention, as a printed list of the kings and queens of England is supplied with each pack of cards, and can be consulted at any time during the game.

Variations on the game can easily be arranged, of course, by substituting the sovereigns of any of the other countries ruled by monarchies. Russia, France, Germany and Italy, for instance, would offer, respectively, very interesting fields of investigation and amusement.

ADVICE GRATIS.

Each person is provided with a slip of paper, on which he is to write a piece of advice. The "advice" can be original, or, if he is lacking in imagination, a proverb, or even a mere piece of copy book morality. The papers are then folded and shaken up in a hat. Each player draws one and reads it aloud for the information of the company, first declaring, before reading it, of course, what kind of advice it is.

For example, "Good;" "Very good;" "Capital;" "Just what I need;" "Quite uncalled for;" "Altogether wrong;" "Totally distasteful," etc. . . . .

Thus, Miss A declares her piece of advice to be *just what she needs*, and opening her paper, finds it contains advice *not to spend so much time looking in the glass.*

Mr. B announces his piece of advice to be *extremely appropriate*, and discovers that the sentiment expressed on the slip he holds is that *if he were not so conceited, he'd be not a bad sort of fellow.*

Miss C, who has declared that the advice offered her is *quite superfluous*, discovers that she is told to *never kiss and tell.*

Mr. D considers his advice *capital*, and then reads: *Rolling stones gather no moss.*

Miss E knows her advice to be *altogether wrong*, and opening the slip finds: *A generous impulse should always be followed.*

Mr. F regards his advice as *welcome*, and glancing at his paper is rather startled to see clearly written there: *Go hang yourself.*

A great deal of fun can be had from the slips of paper, and the totally irrevelant remarks and comments which precede the reading of the slips.

THROWING LIGHT.

This is a game somewhat on the order of "How, when and where;" but admits of more general observations, and is, really, of a higher grade.

Two of the company agree privately upon a word which is susceptible of two or three meanings. Then they proceed by means of an impromptu dialogue to *throw light* upon it.

The other players do their best to guess the word, and when one or another fancies he has done so, he does not publicly announce his guess, but makes such a remark as to indicate to the initiated that he has discovered their secret. If they have any doubt from the manner in which he expresses himself that his guess is not correct they challenge him; that is, require him to name the word in a whisper.

If his guess proves to be right, he then joins in the conversation; but if, on the other hand, he is wrong, he must submit to have a handkerchief thrown over his face, and thus remain, until by a more fortunate observation he can prove that he really knows the word.

Here I give a familiar example, a word very simple in itself, sufficiently complex in the variety of its meanings to afford play of thought and more or less intricate dialogue:

Miss A and Mr. B agree upon the word "bed," and proceed then to throw light upon it, expatiating upon its various qualities and uses as a place of repose; a part of a garden, the bed of a river or stream, etc., somewhat as follows:

Miss A—"I don't know what your opinion may be, but I'm never tired of it."

Mr. B—"Well, for my part, I am never in a hurry to get to it, or to leave it."

Miss A—"How delightful it is after a long, tiring day."

Mr. B—"But it is a pleasure that soon palls. The most anxious of its seekers does not care for too much of it at a stretch."

Miss A—"Oh, don't you think so? In early Spring, for instance, with the dew upon the flowers!"

Mr. B—"Oh, you take a romantic view. But how could it be beneath some rapid torrent or some broad, majestic river?"

Mrs. C—(Thinks she sees her way, and hazards a remark) . . . . "or a *Souche!*"

Mr. B.—"I beg your pardon. Please tell me in a whisper what you suppose the word to be."

Mrs. C—(In a whisper.) "Fish! What, is that not it?"

Mr. B—"I am afraid you must submit to a temporary eclipse." (Throws handkerchief over her face.)

Mr. B to Miss A—(As if resuming interrupted conversation.) "You mentioned Spring, I think. For my part, I prefer feathers."

Mr. D—(Rashly concludes from the combination of spring and feathers, that spring chicken must be the subject referred to and says): "Surely you would have them plucked?"

Mr. B—(Looking mystified.) "I think not. May I ask you to name your guess?" (Mr. D whispers to him.) "Oh, no, quite out. I must trouble you for your handkerchief." (He covers the face of Mr. D, who is thus left to his own meditations.)

Miss A—(Resuming.) "It's curious that it must be made afresh every day, is it not?"

Mr. B—"So it is. I confess, I never thought of it in that light before. I don't fancy, however, that old Brown, the gardener, makes his quite so often."

Miss A—"You may depend that he has it made for him, though."

Mrs. C—(From under the handkerchief.) "At any rate, according as he makes it, so will his future be decided. You know the proverb."

Mr. B—(Removing the handkerchief.) "You have fairly earned your release. By the way, do you remember an old paradox on the subject: 'what no one wants to give away, yet no body cares to keep?'"

Miss E—"Oh, now you have let out the secret. I do not wish to keep mine for long together; but I would willingly give mine away if I could get a better."

Miss A— 'Tell me your guess." (Miss E whispers.) "Yes, you have hit it. I was afraid Mr. B's last light was rather too strong."

And so the game goes on until every player is in the secret, or the few who are still in doubt about the word, "give it up." This, however, rarely happens, for, as the players generally have guessed the word, the "lights" are flashed about in a rash and reckless manner until the task of guessing is reduced to such a grade of simplicity as to make it no effort at all.

"Stage" is another word, too, that suggests a bright and entertaining dialogue, as it admits of a discussion, not only of various modes of travel, but of the drama, foot lights, etc. "Coach" is a capital word in this age of four-in-hand driving, preparing boys for the university, and so on.

Indeed, one word will suggest another, and the game can be kept up indefinitely at the will of the players.

VITESSE—(QUICKNESS).

As the name implies, this is a game which requires rapidity of thought and action. It is played by two persons, each holding a full pack of cards.

They sit opposite one another, each with his pack face downward, before him.

At a signal, both players begin to turn over their cards, one by one, face outward, throwing them on the table as they do

so. The players do not take turns, but play individually as fast as they can, repeating, as the cards are turned, the names of the thirteen from ace to king over and over again.

Whenever the card turned is the same as the one called out, the player must lay it by itself and begin again at the ace.

The player who succeeds in first laying aside thus, thirteen cards, is winner.

If, however, a card is passed that should have been thrown out, the player must continue calling out names, as if it had been any other card.

To insure the success of the game, alertness of eye and quickness of hand, with, incidentally, ready speech, are necessary, and the foundation of all, of course, is close attention.

The game appears very simple, but the experienced player will, nevertheless, have an advantage always over the beginner.

ECHO.

This is a game somewhat like Stage-Coach, save here, speech and not motion is required.

Any number of persons can take part in it; "the more, the merrier!"

One of the party is elected story-teller, and prior to beginning his tale, gives to each of the other players in turn, the name of a character, or object connected with it.

When the *raconteur* mentions the (assumed) name of a player, he (or she) must repeat it twice, and if it be mentioned twice in succession, it must be repeated—echoed—once.

Any player who does not "echo" his name, or who repeats it the wrong number of times, pays a forfeit.

The object of the person telling the story must be to make it so entertaining that his listeners will forget to "echo."

If the story be, for instance, about a bear hunt, the names assumed by the players could be hunter, gun, powder, bullets, knife, cave, rock, wood, tree, etc.; if a sea-voyage and shipwreck, then ship, captain, first-mate—or first-

officer—steward, purser, mast, sail, rigging, life-boat, engine, deck, stern, bow, passenger (one, two, three or more, according to number required to include all the players), rain, wave, wind, hurricane and so on; if a journey by rail across the plains with adventures, train, coach (one, two, three or more), baggage car, trunk, window, door, ventilator, sleeper, drawing-room carriage, chair, foot-stool, rack, table, porter, track, tile, trestle, bridge, tunnel, brake, brakeman, conductor, lamp, stove, steam pipe, switch, flagman, mountain, prairie, Indian, soldier, passenger, etc.

One might go on indefinitely thinking of and suggesting subjects of infinite variety, each one as good or better than the other.

After the game has been concluded, the returning of the various forfeits will prove a pleasant feature, furnishing fresh pleasure and amusement.

* * * * * * * * * * * *

> Enter Wassel, like a neat sempster and songster, her page bearing a brown bowl, drest in ribbon and rosemary, before her.
>
> —Ben Jonson.

Following close upon Christmas, come New Year and Twelfth-night, and regarding the former, we are told: "There was an ancient custom, which is yet retained in many places, on New Year's eve; young women went about with a Wassail Bowl of spiced ale, with some sort of verses that were sung by them as they went from door to door. Wassail is derived from two Anglo-Saxon words, meaning, *be in health*. It were unnecessary to add that they accepted little presents on the occasion, from the houses at which they stopped to pay this annual congratulation."

A Wassailers' song on New Year's eve, as still sung in Gloucestershire, "was communicated by Samuel Lysons, Esq.," we are informed further on, and begins:

> "Wassail! Wassail! all over the town,
> Our toast it is white, our ale it is brown;
> Our bowl it is made of a maplin tree,
> We be good fellows all; I drink to thee."

From time immemorial this has been a season of festivity in one form or another, and the custom still prevails with us of "watching the old year out."

Sometimes a number of friends meet informally, and with story-telling, simple games, music, or even conversation alone, await the strike of twelve which ushers out the old year and welcomes in the new. Then, with clasping of hands, they exchange good wishes and joyously greet the opening of the year, noting the while, perhaps, the state of the weather, for the old Scottish superstition regarding the play of the elements at this time, holds good yet.

According to Sir John Sinclair, "On the first night of January they observe, with anxious attention, the disposition of the atmosphere. As it is calm or boisterous; as the wind blows from the south or the north, from the east or the west; they prognosticate the nature of the weather till the conclusion of the year. Their faith in the above signs is couched in verses (thus translated): 'The wind of the south will be productive of heat and fertility; the wind of the west, of milk and fish; the wind of the north, of cold and storm; the wind from the east, of fruit on the trees.'"

Another account of the superstitions attending the New Year is found in the Dialogue of Dives and Pauper, which was printed in 1493 by Richard Pynson; this says: "Alle that take hede to dysmale dayes, or use nyce observaunces in the newe moone, or *in the New Year, as setting of mete and drynke, by nighte on the benche, to fede Atholdge and Gobelyn.*"

From the eve until the dawn of the New Year only a few hours elapse, and yet what a length of time it seems, as we reflect upon all that is passed, and upon what may be before us!

The day is not so especially noted and celebrated by us as formerly. True, house-parties assemble in the country, where dancing and feasting are still in vogue, but the old-time custom of receiving and paying visits on the first of the year is obsolete, and in town it is as quiet and uneventful a day as Sunday.

No work is done on this day, which is altogether contrary to the ancient Roman custom, of which Massey speaks in his

"Note's to Ovid's Fasti." "It was the custom at Rome," he says, "upon New Year's Day, for all tradesmen to work a little in their business by way of omen; for luck's sake, as we say, that they might have constant business all the year after."

His translation of the passage, runs:

> With business is the year auspiciously begun;
> But every artist, soon as he has try'd
> To work a little, lays his work aside.

In this country, as in England, we exchange gifts at Christmas; but on the continent, New Year's Day is the time chosen for giving and receiving presents.

This is evidently the survival of a Pagan custom, and one which, if we may believe Prynne, although at one period also in vogue in England, became gradually disapproved of, and finally, was done away with there, altogether.

Apropos of *Rites of New Year's Day*, he says in his "Histrio-Mastix":

"If we now parallel our grand disorderly Christmasses with these Roman Saturnals and heathen festivals, or our *New Yeare's Day* (a chief part of Christmas) with their festivity of Janus, which was spent in mummeries, stage-playes, dancing, and such like enterludes, wherein fidlers and others acted lascivious effeminate parts, and went about their towns and cities in women's apparel; whence the whole Catholicke Church (as Alchuvinus with others write), appointed a solemn publike faste upon this, our New Yeare's Day (which faste it seems is now forgotten), to bewaile those heathenish enterludes, sports and lewd idolatrous practices which had been used on it; *prohibiting all Christians, under pain of excommunication, from observing the calendo, or first of January* (*which we now call New Yeare's Day*), *as holy, and from sending abroad New Yeare's gifts upon it* (*a custom now too frequent*), *it being a mere relique of paganisme and idolatry, derived from the heathen Roman's feast of two-faced Janus*, and a practice so execrable to Christians, that not only the whole Catholicke church, but even the four famous councils, * * *" (here are named various authorities), "have positively *prohibited the solemniza-*

tion of New Yeare's Day and sending abroad of New Yeare's gifts, under an anathema and excommunication."

The Latins do not appear to have been disturbed by this injunction against the celebrating of this day ; for although the exaggerated merry-makings have long since ceased to be practiced, the more quiet customs of the day are still popular, and it is observed by them, with dinners, dances, and the exchange of gifts. Friends, too, send their visiting cards to one another through the post, with good wishes of the season.

With Twelfth-Day the holiday season ends, and on the morrow, the interrupted studies are resumed, and work in every sphere taken upon again with renewed vigor.

The last day, then, of this festal season, must be made as jolly as possible.

Twelfth Day, or the Feast of the Epiphany, Bourne tells us, "is one of the greatest of the twelve, and of more jovial observation for the visiting of friends."

Of course, the customs of the day vary according to the country in which it is observed: to do honor to the Eastern Magi, who are supposed to have been of royal dignity, is, however, generally conceded to be the universal object of the day and evening.

In France, it was the custom, formerly, to choose one of the courtiers for king, while the other nobles attended an entertainment in honor of the festivity. In Germany, similar rites were observed in cities and academies, where the students and citizens elected one of their own number for king, and provided a splendid banquet for the occasion.

In the ancient calendar of the Roman Catholic church, occurs an observation on the fifth day of January, the eve or *vigilio* (vigil) of Epiphany: "Kings created or elected by beans."

The sixth day (Epiphany) is called "The Festival of Kings," and to this is added the remark: " . . . this ceremony of electing kings was continued with feasting many days."

That this custom of choosing a king and queen prevailed also in England is well known; for it was formerly "a common

Christmas gambol in both the English universities," we are told. " . . . Answerable hereto some of our colleges in Oxford did, from the time of their first formation, annually choose a Lord at Christmas, stiled in their registers *Rex Fabarum* and *Rex regni Fabarum*, which was continued down to the Reformation of Religion, and probably had that appellation because he might be appointed by lot, wherein *beans* were used, as the *Roy de la Febue* on the feast of the Three Kings or Twelfth Day, was the person who had that part of the cake wherein the bean was placed, says Anstice in his 'Collections relative to the Court of Chivalry.'"

A writer in the "Gentleman's Magazine," of December, 1764, is of the opinion that the practice of choosing king and queen on Twelfth Night derives its origin from a Roman custom, which, in its turn, was taken from the Grecians, of casting dice who should be *Rex Convivii;* or, as he was called by Horace, *Arbiter Bibendi*. With them, whoever threw the lucky stone, which they termed *Venus* or *Basilieus*, gave laws for the night. In a similar manner, the lucky clown who, out of the numerous divisions of the cake, draws the king, becomes thereby, sovereign of the company; while the poor clod-pole to whom the knave falls, is as unfortunate as the Roman whose sad fate it was to throw the *damnosum Caniculum*.

Half a century ago this custom had ceased altogether in the north of England, but at the south, was still in practice, and in an old book is found a description of it translated from the Latin; it reads: "After tea a cake is produced, and two bowls containing the fortunate chances for the different sexes. The host fills up the tickets, and the whole company, except the king and queen are to be ministers of state, maids of honour, or ladies of the bed-chamber. Often the host and hostess, more by design, perhaps, than accident, become king and queen. According to Twelfth-day law each party is to support his character till midnight."

"Formerly, the 'twelfth-cake' was made of plums, and with a bean and a pea; the former, whoever got it, was to be king; whoever found the latter was to be queen."

In Herrick's *Hesperides* (page 376), is a description under the head of "Twelfe Night," on King and Queen, beginning:

Now, now, the mirth comes
With the cake full of plums,
Where beane's the king of the sport here;
Besides we must know,
The pea also
Must revell, as queene, in the court here.

One might go on indefinitely, citing the various methods of celebrating this festival, but those given above suffice to indicate the customs of the various countries across the seas, and, at the same time, to suggest to us, perhaps, ideas which we can adopt, elaborate and amplify, according to fancy.

Twelfth-night parties can be of simple or elaborate design, impromptu or pre-arranged. In any case, if entered into with the right spirit, they cannot fail of being very enjoyable.

Fancy dress—not necessarily masks, however—is always a pleasing feature, and bright dialogues, charades and little plays add much to the gaiety of the entertainment. Tableaux vivants are, of course, very effective if properly presented. By "properly presented" I do not mean elaborate preparation, for often the most impromptu representations give as much pleasure as those which have been chosen and rehearsed with care.

To create a good living picture one must be thoroughly familiar with the subject to be portrayed, selecting and posing the person who is most suited in appearance and expression to represent it. The minor, but withal necessary details of costume, surroundings or background, and, finally, the frame, can then be easily arranged.

There are subjects innumerable to choose from—historical, political, dramatic, musical, literary, poetic, etc. If a fancy dress gathering, historic pictures will doubtless be the first to suggest themselves. If the guests are in ordinary evening dress, fancy will have even wider range, for certain adjuncts to the toilet will be necessary to the building of a picture.

The average "pretty girl" will lend herself to any number of pictures, and in turn can represent, in some well-known

style and pose, portraits by Sir Peter Lely, Sir Joshua Reynolds, Van Dyck, Rubens, etc., or allegorical or sacred subjects of Botticelli, Fra Angelico and so on. The men need not be excluded from this list, although to allow of their taking part in a picture, singly or in a group, more alteration and addition to their dress will be required.

Acting charades are always interesting and probably give more pleasure when gotten up on the spur of the moment than if arranged beforehand.

When the charade is impromptu, the company usually divides itself into two parties, one to act, the other to form the audience and guess the word. If more than one charade is presented, the parties, of course, change places, each taking turn at asking the words.

The scenery and costumes must be made from materials at hand, and this fact in itself admits of a great deal of amusement. In impromptu theatricals or charades, as in regularly arranged performances, there should be a stage manager, whom in this instance we will call "leader." This person—man or woman, as the case may be—should have entire control of the affair, and although willing to listen to and accept, as the occasion prompts, suggestions and advice from the others, still decide always the course to be pursued.

When impromptu, it will be found easier and wiser, too, to indicate the plot and name the syllables of the word, leaving the players to make their own dialogue, introducing the syllable or indicating its meaning by their actions. Sometimes neither word nor syllable are spoken, being acted simply; the introducing of the syllables in their respective order (first, second or third act), and finally that of the entire word in the dialogue will be found simpler than illustrating them by action. Among words which suggest themselves as easy of interpretation and action are the following:

Accident.....Axe-sigh-dent.	Dolphin.....Doll-fin.
Bandage.....Band-age.	Handcuff.....Hand-cuff.
Carpet.....Car-pet.	Implore.....Imp-lore.
Lawful.....Law-full.	Pilot.....Pie-lot.

Nightmare.....Night-mare. Railway.... ..Rail-way.
Outside.....Out-side. Toilet .....Toy-let.

If, however, the guests are not inclined to histrionic efforts, such as plays and acting charades call for, then the simpler form of rhyming charades, conundrums, etc., will form agreeable substitutes.

In an old book devoted to indoor amusements is a department entitled "Fireside Fun."

This contains a series of charades, enigmas, etc., showing what an extensive field of both information and amusement lies in the exercise in various forms of construction of the words of our language.

A few examples culled from the collection and given under their respective headings will be presented here. One charade or puzzle will often lead to or suggest another, and it may therefore be left to the readers to elaborate and extend for themselves this class of diversion.

CHARADES.

My whole is the name of the schoolboy's dread;
My first is the name of a quadruped;
My first transposed a substance denotes,
Which in carts or in coaches free motion promotes.
Transpose it again, and it gives you the key
Which leads to the results of much industry.
My second is that which deforms all the graces
Which cluster around the fair maidens' fair faces;
Transpose it, and it gives you the name of a creature
Of no little notice in the history of nature.
Now take my whole in transposition
And it will give you the dress of a Scotch musician.

Answer—Rattan.

DECAPITATIONS.

My whole is a word of one syllable and expresses a species of grain;
Behead me, and you make me very warm.
Once again, and at meal time I shall be called into requisition;
And yet again, remove my initial letter and I remain a simple preposition.

Answer—Wheat, heat, eat, at.

I have used all my whole this puzzle to frame.
But if you behead me, then murder you name;
Behead me again, and not as dead as supposed,
For I still live and breathe, but am much indisposed.

Answer—Skill, kill, ill.

My whole is unbearable;
Behead me, I am bearable;
Again beheaded, I am easily moved;
Once more beheaded, I remain a solid piece of furniture.

Answer—Insupportable, supportable, portable, table.

Other words which suggest themselves for decapitation are, for instance: Abate, abroad, alone, discomfort, draft, drink, encompass, etc.

CURTAILMENTS AND RETAILINGS.

Complete, I am a privilege exclusive,
By many sought with hope illusive;
Curtail me, and for sacred use I'm claimed;
Once more, and your own head you've named;
Curtail me again, in Erin's Isle I then abound,
And if again, you venture, a father will be found.

Answer—Patent, paten, pate, Pat, pa.

Other examples are:

1. Curtail a patriarchal dwelling place, and find the number of that council in ancient Rome of which Appius Claudius was the chief.

Answer—Tent, ten.

2. Curtail that organ which is said to be the seat of all emotion, and there remains one of the five senses.

Answer—Heart, hear.

Here is a combined decapitation and retailing puzzle, the retailing effected by the transposition of the letters:

Strike my whole and 'twill give you light;
Behead and retail me, I'm the gossips' delight;
Behead me once more and your head's I'll adorn;
Once again, and I'm left at last all forlorn.

Answer—Match, chat (atch transposed), hat, at.

"Transpose" is sometimes used instead of retail, but trans-

positions, properly so called, are of a different order, as will be seen by examples given further on.

Examples of retailing:

1. Complete, I am common,
   Beheaded, I am a ceremony;
   Retailed, I am a head-dress.

Answer—Trite, rite, tire.

2. Complete, I am a servant;
   Beheaded, I am an apartment;
   Retailed, I am an extensive waste.

Answer—Groom, room, moor.

3. My whole is a metal;
   Beheaded, curtailed and transposed, I am a noted English poet;
   Beheaded and transposed, I then become an American poet;
   Curtailed again, I name one of Italy's chief rivers.

Answer—Copper, Pope, Poe, Po.

Another form of retailing consists in choosing some word which, upon the addition of one or more letters at the end, will make one or more different words of distinct meanings. For instance:

1. I am often heard in parliamentary debates. Retail me, and I am the seat of all affections and passions; retail me again, and I am your neighbor when seated round the fireside.

Answer—Hear, heart, hearth.

2. I am of great warmth. Retail me, I am bleak and barren; retail me again, and I am a pagan.

Answer—Heat, heath, heathen.

ANAGRAMS.

In its proper sense, the term anagram means the letters of one or more words written backward, and is derived from two Greek words—*ana* (backwards) and *gramma* (letter). For instance, the word live would form its anagram evil.

In this day the term is used in a broader sense, and admits, therefore, of greater variety. The inversion or transposition of the letters of a word or phrase to form a new word or sentence is an anagram as we understand and use it now.

It is a species of amusement which will help develop the mind and quicken the thinking powers of all who take part in it, for it requires keen perception and ready wit, founded on a good intellectual basis, to insure success.

Clever men of all ages, statesmen and divines alike, have tried their hand at this, and many are the wise and witty results of their study.

Isaac Disraeli, the father of the Earl of Beaconsfield, we are told, devoted a chapter in his "Curiosities of Literature" to the consideration of the various anagrams which he had come across in the course of his remarkable research. The chapter is recommended to all students of this particular class of literature. Here are a few specimens from it:

"Charles James Stuart—Claims Arthur's seat." "James Stuart—A just master." "An eccentric dame in the reign of Charles I. believed herself to be gifted with the spirit of prophecy, but as her prophecies were usually against the government of the day, she was eventually brought by them into the Court of the High Commission. She based her claim as prophetess upon an anagram she had formed of her name: 'Eleanor Davies—Reveal, O Daniel.' This anagram was imperfect, as it had one *l* too many and the letter *s* was omitted, but it satisfied her. The bishops reasoned with her out of the Scriptures to no avail, but one of the Deans of Arches vanquished her with her own weapons. He took a pen and hit upon the excellent anagram: 'Dame Eleanor Davies—Never so mad a ladie.'"

The names of famous men and women of the present day, as well as of the past, offer a large field to the student.

The number is as varied as it is seemingly endless, but from another group, chosen with evident care, I will select a few more examples:

"Louis Napoleon—Ape no lion, soul."

"Horatio Nelson—Lo! Nation's hero."

"Marie Antoinette—Tear it, men; I atone."

"William Ewart Gladstone—A man to wield great wills."

"Florence Nightingale—Cling on, feeling heart."

"Alfred Tennyson, Poet Laureate—Neat sonnet or deep, tearful lay."

Following these, which will suggest others of a similar character, are the names of birds, flowers, etc. For instance:

"The Nightingale—High gale in tent." "The turtle dove—Eve, let truth do." "Ear in mug—Geranium." "Hit or elope—Heliotrope," etc.

From birds and flowers one can turn to animals and the various objects in nature, then to the house and its furniture; indeed, there is no limit to what an ingenious mind can devise.

Birds, fruits and flowers enigmatically expressed is another and very pretty form on this order of diversion. The following illustrations will serve to give an idea of how the game is played. Let one person familiar with construction as well as solution of the enigma put the questions, and give the answer if the others fail to do so.

BIRDS.

1. "What a severe attack of quinsy prohibits you from doing." (Answer—Swallow.)

2. "An architect well known to fame." (Answer—Wren.)

3. "What a coward does in a moment of danger." (Answer—Quail.)

4. "A monarch, and a toiler of the seas." (Answer—Kingfisher.)

FRUITS.

1. "To give way to anxiety and sorrow." (Answer—Pine.)

2. "The greatest crime in a schoolboy's calendar." (Answer—Peach.)

3. "The color of growing herbage and a challenge." (Answer—Green-gage.)

4. "A vowel and a cooking apparatus." (Answer—O-range.)

FLOWERS.

1. "What a good conscience gives to its possessor." (Answer—Heart's-ease.)

2. "An Irish vehicle and a people who live under one government." (Answer—Car-nation.)

3. "A noted Quaker and a *handy* article of dress." (Answer —Fox-glove.)

4. "The title of one o Macaulay's plays and the name of one of the public funds." (Answer—Virginia Stock.)

Within six weeks of Twelfth-night comes St. Valentine's Day, which offers always a charming excuse for the exchange of sentiments through poems, flowers or some simple gift, mayhap.

In other days, there were practiced quaint customs in connection with the Saint's name, which even now we sometimes use on Halloween.

Among them is one which Misson, in his "Travels in England," has described most graphically. The translation is by Ozell, and reads:

"On the eve of the 14th of February, St. Valentine's Day, a time when all living nature inclines to couple, the young folks in England and Scotland, too, by a very ancient custom, celebrate a little festival that tends to the same end. An equal number of maids and bachelors get together, each write their true or some feigned name upon separate billets, which they roll up, and draw by way of lots, the maids taking the men's billets and the men the maids', so that each of the young men lights upon a girl he calls his Valentine, each of the girls upon a young man which she calls her's. By this each has two Valentines; but the man sticks faster to the Valentine that is fallen to him than to the Valentine to whom he is fallen. Fortune having thus divided the company into so many couples, the Valentines give balls and treats to their mistresses, wear their billets several days upon their bosoms or sleeves, and this little sport often ends in love. * * *"

This primitive custom is of course no longer in vogue; but the day is remembered always, and beyond the exchange of sentiments, above alluded to, there are often parties given, teas, luncheons or dinners, as the case may be. It is a favorite day

also, it would seem, for *charity* performances, as under this head many entertainments are given, with more or less success."

Now nature hangs her mantle green
On every blooming tree,
And spreads her sheet o' daises white
Out o'er the grassy lea.
—BURNS, "Sonnet of Mary, Queen of Scots."

From St. Valentine's Day to Shrove Tuesday seems but a step, and then comes Lent, which even to those who are not church people, must be welcome as a period of rest, at least.

On the Continent, Sunday does not count as one of the "forty-days," hence is a day of more or less festivity always, while at mid-Lent there is sure to be some special entertainment. In this country the custom is in vogue at New Orleans, where a "Mi-Careme" masquerade is one of the chief features of the winter. After this there is a cessation of gaieties until the joyous festival of Easter, and with that day, all over the civilized world, and in churches of almost every denomination, there is a special service to commemorate the event.

The churches are very generally decorated, and in connection with this, a writer in the "Gentlemen's Magazine" of a century ago, conjectures that: "The flowers, with which many churches are ornamented on Easter Day, are most probably intended as emblems of the Resurrection, having just risen from the earth, in which, during the severity of winter, they seem to have been buried."

The idea, certainly, is a beautiful one. The celebrating of this season does not end, however, with church decorations and service, for following the Day of Easter, there is a revival, temporary as a rule, of gaieties in the way of dances and so on.

In families where there are children, there is usually a hunt for eggs on Easter Monday.

Just how and where this custom originated is open to conjecture, although, perhaps Count de Gebelin's researches may be accepted as a solution.

In his "Religious History of the Calendar" he tells us that "this custom of giving eggs at Easter is to be traced up to the

theology and philosophy of the Egyptians, Persians, Gauls, Greeks, Romans, etc., among all of whom an egg was an emblem of the universe, the work of the Supreme Divinity."

In his "History of Customs," Pere Carmeli tells us that "during Easter and the following days, hard eggs, painted of different colours, but principally red, are the ordinary food of the season."

"In Italy, Spain and in Provence," he continues, "where almost every ancient superstition is retained, there are in the public places certain sports with eggs." "This custom," he adds, "is derived from the Jews or the Pagans, for it is common to both. The Jewish wives at the Feast of the Passover, upon a table prepared for that purpose, place hard eggs, the symbols of a bird called Ziz, concerning which the Rabbis have a thousand fabulous accounts."

That the Church of Rome has considered eggs emblematical of the Resurrection, Brand tells us, may be inferred from the following prayer which will be found in an extract from the Ritual of Pope Paul the Fifth, for the use of England, Ireland and Scotland. It begins:

"Bless, O Lord! we beseech thee, this, thy creature of eggs, that it may become a wholesome sustenance to thy faithful servants eating it in thankfulness to thee, on account of the Resurrection of the Lord."

This custom still prevails also, we learn, in the Greek church. In his "Travels in Asia Minor," Dr. Chandler gives us this account of the manner of celebrating Easter among the modern Greeks: "The Greeks now celebrated Easter. A small bier, prettily decked with orange and citron buds, jassamine, flowers and boughs, was placed in the church with a Christ crucified, rudely painted on board, for the body. We saw it in the evening, and before day-break were suddenly awakened by the blaze and crackling of a large bonfire, with singing and shouting, in honor of the Resurrection. They made us presents of *coloured eggs* and cakes of Easter bread.

Easter Day is set apart for visiting in Russia, the Abbe d'Auteoroche says in his "Journeys through Siberia," and

described his experience thus: "A Russian came into my room, offered me his hand, and gave me, at the same time, an egg. Another followed, who also embraced and gave me an egg. I gave him, in return, the egg which I had just before received. The men go to each other's houses in the morning and introduce themselves by saying: 'Jesus Christ is risen.' The answer is: 'Yes, He is risen.' The people then embrace," he adds quaintly, "give each other eggs and drink a a great deal of brandy."

That this custom has varied little, is shown by the following extract from Hakluyt's Voyages, which is of an older date:

"They (the Russians,)" he says, "have an order at Easter which they always observe, and that is this: Every yeere, against Easter, to die or colour red, with Brazzel (Brazilwood), a great number of egges, of which every man and woman giveth one unto the priest of the parish upon Easter Day in the morning. And, moreover, the common people use to carrie in their hands one of these red egges, not only upon Easter Day, but also three or foure days after, and gentlemen and gentlewomen have egges gilded, which they carrie in like manner. They use it, as they say, for a great love, and in token of the Resurrection, whereof they rejoice. For when two friends meete during the Easter Holydays, they come and take one another by the hand; then one of them saith: 'The Lord, or Christ, is risen;' the other answereth: 'It is so of a truth;' and then they kiss and exchange their egges, both men and women, continuing in kissing foure days together."

The writer, by this last phrase, intended to convey simply, we may assume, that this ceremony of exchanging eggs and greetings was kept up for four days.

Further on we hear that in Germany, instead of eggs at Easter, an emblematical print is sometimes presented. One of these is preserved in the print-room of the British Museum to-day, and is thus described by Brand:

"Three Huns are represented as upholding a basket in which are placed three eggs ornamented with representations illustrative of the Resurrection. Over the centre egg, the

Agnus Dei, with a chalice representing Faith; the other eggs bearing the emblems of Charity and Hope. Beneath all are the following lines:

Alle gute ding seynd drey
Drumb schenk dir drey Oster Ey
Glaub und Hoffnung sambt der Leib
Niemalls auss dem Herzen schieb
Glaub der Kirch, Vertran auf Gott,
Liebe Ihn biss im den todt.

Translated, it reads:

All good things are three,
Therefore I present you three Easter eggs.
Faith and Hope, together with Charity
Never lose from the Heart
Faith to the Church; Hope in God,
And love him to thy death.

With us, this pretty custom of hunting and exchanging eggs has been relegated to the children, although a semblance of the tradition is still retained by grown people, in the presentation at this season of dainty bonbonnieres shaped like eggs and filled with sweets.

After the hunt for the eggs, which is not confined by any means to the children of the household, as usually they have little friends to assist in this pastime, come games, and in these the elder members of the family will often join.

In the Seventeenth Century we are told how

Young men and maids
Now very brisk,
At barley-break and
Stool-ball frisk.

These and similar games, however, have given way to the more familiar "Hide and Seek," "Puss in the Corner," etc., where children are concerned, while sedentary pastimes or dancing are indulged in by grown people.

Were time and space unlimited, how pleasant it would be to discuss May festivals, already touched upon in an earlier number of the Library; the Feast of St. John the Baptist and other mid-summer holidays. As it is, however, we must pass them by and hasten on to the season of Halloween, when in-

door diversions are once more the order of the day.

The exercises of this particular festival are not confined by any means to the house, for in his poem, so graphically describing All Saint's Eve, Burns tells us:

Upon the night, when fairies light
On Cassilis Downans dance,
Or owre the lays, in splendid blaze,
On sprightly coursers prance;
Or for Colean the rout is ta'en,
Beneath the moon's pale beams;
There, up the cove, to stray an' rove
Amang the rocks and streams
To sport the night.

Amang the bonnie winding banks
Where Doon rins, wimplin, clear,
Where Bruce ance rul'd the martial ranks,
And shook his Carrick spear,
Some merry, friendly, countra folks
Together did convene,
To burn their nits an' pon their stocks,
An' hand their Halloween
Fu' blythe that night.

The lasses feat, an' cleanly neat,
Mair braw than when they're fine;
Their faces blythe, fu' sweetly kythe,
Hearts leal, an' warm an' kin';
The lads sae trig, wi' wooer-babs,
Neat knotted on their garten,
Some unco blate an' some wi' gabs,
Gar lasses' hearts gang startin'
While fast at night.

* * * * * * * * * * * *

Following these bright opening stanzas the poet continues in verse to tell of the various practices of the night, adding for the benefit of those not familiar with Scotch dialect, or who may desire a more elaborate description, foot notes in prose, explaining the various rites.

1. He begins: "The first ceremony of Halloween is, pulling each a stock or plant or kail. They must go out hand-in-hand, with eyes shut and pull the first they meet with; its being big or little, straight or crooked, is prophetic of the size of the

grand object of all these spells—the husband or wife. If any gird or earth sticks to the root, that is a tocher or fortune; and the taste of the custoc, the heart of the stem, is indicative of the natural temper and disposition. Lastly, the stems, or to give them their ordinary appellations, the runts, are placed somewhere above the head of the door, and the Christian names of the people whom chance brings into the house are, according to the priority of placing the runts, the names in question."

After this are a number of more or less familiar rites, of which I will quote several:

2. "Burning the nuts is a famous charm. They name the lad and lass to each particular nut as they lay them in the fire, and accordingly as they burn quietly together, or start from beside one another, the course and issue of the courtships will be." In verse he says:

> The auld guidwife's weel hoardest nits
> Are round and round divided,
> And monie lads' and lasses' fates
> Are there that night decided:
> Some kindle, courthie, side by side,
> An' burn thegither trimly;
> Some start awa' wi' saucy pride,
> And jump out owre the chimlie
> Fu' high that night.

3. According to another spell: "Whosoever would, with success, try this spell, must strictly observe these directions: Steal out, all alone, to the kiln, and darkling, throw into the pot a clue of blue yarn; wind it in a clue off the old one, and toward the latter end, something will hold the thread, demand "Wha hauds?" (*i. e.*, who holds), an answer will be returned from the kiln pot, naming the Christian and surname of your future spouse. . . . ."

4. "Take three dishes; put clean water in one, foul water in another and leave the third empty; blindfold a person and lead him to the hearth where the dishes are ranged, he (or she) dips the left hand; if, by chance, in the clean water, the future (husband or) wife will come to the bans of matri-

mony a (bachelor or) maid; if in the foul—soapy water a (widower or) widow; if in the empty dish, it foretells, with equal certainty, no marriage at all. It is repeated three times, and every time the arrangement of the dishes is different."

5. "Bobbing for apples is also a time-honored and very amusing rite. It is, perhaps, as popular as any, and certainly has a charm of its own which never fails to interest and delight all who take part in it. It is described as follows: Drop a dozen red apples into a tub nearly full of water, the tub having been previously placed on a table. Folding his hands behind his back the diver leans over the tub and chases an apple about in the tub until it can be bitten and held aloft in the mouth."

This is difficult of accomplishment, for the apples are smooth, hard and, consequently, slippery, and the teeth can scarcely get a firm enough "purchase" to retain their hold on it. It can be done, however, and meantime, one's fate is, so to speak, suspended, as until he can get the apple, he is doomed to spend his life alone.

6. Finally, there is the rite, especially dear to the heart of the romantic girl and which is as universally practiced as any, perhaps. In this she is bid to take a candle and go alone to a looking glass, where she will stand and eat an apple. According to tradition, in the unoccupied hand, the maiden should hold a comb with which she combs her hair while eating the apple while thus occupied, say some, while others declare, when the apple is eaten, the hair combed smooth and the candle being dim, the face of her lover and future husband will be seen in the glass looking over her shoulder.

There are, of course, many other ceremonies connected with this evening, such as nut shell boats, snap dragons, etc., etc.; but those cited above will furnish amusement for the first part of the entertainment, and after supper, the hostess and her guests will doubtless be glad to vary the exercises with dancing or some well-known games.

Thanksgiving, which is with us a distinctly national—one might go further and state, indeed, a New England festival—

for it is not generally observed in the South, brings us near the Christmas holidays again, for it occurs always toward the end of November, and thus ends appropriately, the twelve-month round of diversion.

In New England it was formerly made more of than Christmas, this latter being in the early days almost ignored by the stern Puritans' descendants.

Like Christmas, it is essentially a day of family reunion, and the various branches of the scattered household will journey from near and afar to meet again under the parent roof-tree.

In families where there are children, especially in the country, there is an early dinner at which great and small are present; for on this occasion formalities and ceremonies are abolished, and the little ones gather with their elders round the festive board.

Sometimes long walks, drives or sleigh-rides, according to the season's progress toward winter, succeed the bounteous repast, but when the twilight has deepened into night, the curtains are drawn and lamps lighted, there is a natural demand for amusement and games are called for.

Formerly, apples were considered an essential part of every entertainment, and in the long evenings following the dinner, when neighbors by chance, or in answer to invitation, would "drop in," they were in great requisition. As the hours went by, we are told, a foaming dish of egg-nog would be brought in, always with a red-hot poker inserted, for the purpose of keeping up the proper temperature. Then, the apples having been properly named, with a fillip of the finger was divided, to decide the fate of the individual concerned, according to its number of seeds.

Here is a rhyme used in New England at the beginning of this century. It is unchanged in a single word, save the omission of the last three lines:

One, I love,
Two, I love,
Three, I love, I say;
Four, I love with all my heart,

And five, I cast away.
Six, he loves,
Seven, she loves,
Eight, they both love.
Nine, he comes,
Ten, he tarries,
Eleven, he courts,
Twelve, he marries,
Thirteen, wishes,
Fourteen, kisses—
All the rest little witches.

CONUNDRUMS.

1. Why is life the greatest of riddles?

Answer—Because we must all give it up.

2. What word becomes shorter by adding a syllable to it?

Answer—Short.

3. Why is a pig a paradox?

Answer—Because it is killed first and cured afterward.

4. Of what color is grass when covered with snow?

Answer—Invisible green.

5. What is even better than presence of mind in a railway accident?

Answer—Absence of body.

6. What is that which will give a cold, cure a cold and pay the doctor's bill?

Answer—A draught (draft).

7. Why is the letter G like the sun?

Answer—Because it is the centre of light.

8. What is that from which the whole may be taken and yet some remain?

Answer—The word wholesome.

9. Why is blindman's buff like sympathy?

Answer—Because it is a fellow feeling for another.

10. Why need France never fear an inundation?

Answer—Because the water in France is *l'eau*.

THE GAME OF TWENTY QUESTIONS.

One of the party leaves the room, and the others, in his absence, agree upon some subject which he is to guess, or rather, discover by successive questions.

He is allowed only *twenty questions*, which, with one exception must be of a character as to call for an answer in one word, affirmative or negative (Yes or No).

The exception is: "Is it animal, vegetable or mineral?"

This is generally asked as a first question.

It would seem, at first sight, that in view of the absolutely infinite range of subjects from which to chose, the position of questioner would be a difficult one to fill, but this is not altogether the case.

If the questioner is ordinarily acute in his perceptions and knows something of the art of putting questions, descending from the general to the particular, thus narrowing the field of conjecture at each successive stage, success is more apt than not to be the result. A really skilful interrogator can often accomplish his task with several questions still remaining to his credit.

Take the familiar example, Oliver Cromwell

The game begins and proceeds as follows:

Q.—"Is the subject you have thought of, animal, vegetable or mineral?"

A.—"Animal."

Q.—"Is it a human being?"

A.—"Yes."

Q.—"Is it male?"

A.—"Yes."

Q.—"Did he live in the Christian era?"

A.—"Yes."

Q.—"Prior to the reign of William the Conqueror?"

A.—"No."

Q.—"Before the reign of Elizabeth?"

A.—"Yes."

Q.—"In the reign of Charles the First!"

A.—"Yes."

Q.—"Was he Puritan?"

A.—"Yes."

Q.—"Was he a man of action?"

A.—"Yes."

Q.—"Was he a member of Cromwell's Parliament?"
A.—"Yes."
Q.—"Was he a soldier?"
A.—"Yes."
Q.—"Was he above the rank of captain?"
A.—"Yes."
Q.—"Above the rank of Colonel?"
A.—"Yes."
Q.—"Above the rank of General?"
A.—"Yes."
Q.—"Is it Cromwell himself?"
A.—"Yes."

Fifteen questions have sufficed to discover this subject, and even fewer would have done it.

Sometimes the game is varied, and incidentally made easier, by allowing two, three or even four answers requiring more than one word, or if only one, a word more definite than yes or no.

This game naturally allows of great amplification, as it is not by any means confined to one particular form of subject; on the contrary, this may be made according to the fancy of the company, material, immaterial, real or imaginary, under which headings will follow naturally, classifications, such as general, particular, complex, historical, fictitious, mythological, etc. . . .

CHRONOGRAMS.

A chronogram, as doubtless many of my readers know, is a sentence or inscription in which occur words which contain as initial letters, or otherwise, letters that represent the Roman numbers.

In some chronograms only the initial letters are counted as forming the solution of the puzzle; in others again, all the letters therein contained which may be used in Roman numbers are taken into account.

History has furnished a number of fine chronograms. It was

indeed, the custom once, to strike medals with chronogrammatic sentences in which the date and occasion therein commemorated was set forth by the initial letter of the superscription.

I will write one here from "Fireside Fun":

Queen Elizabeth died in 1603, and the following chronogram relating to that event has come down to us:

"My Day is Closed in Immortality."

The initial letters of this sentence are:

M = 1000; D = 500; I = 1; C = 100; I = 1; I = 1, or, MDCIII.

PUZZLE.

A poet who in blindness wrote His work of greatest fame.	MILTON.
Another who, in Charles's reign Did make himself a name.	DRYDEN.
Then he who's often Father called Of our English poetry.	CHAUCER.
The far West claims this modern bard So rich in symphony.	LONGFELLOW.
The scolding wife of Socrates Her name you surely know.	XANTIPPE.
The prince of Latin poets last We call on you to show.	VIRGIL.

The initials of these names you'll find
In order written down,
Will give the date in which the plague
Did rage in London town.

ANSWER: MDCLXV; or 1665.

Finally, under the head of "Guessing Stories" are found a series of bright enigmas, of which two or three are quoted here.

These, it may be incidentally observed, are attributed to Charles James Fox.

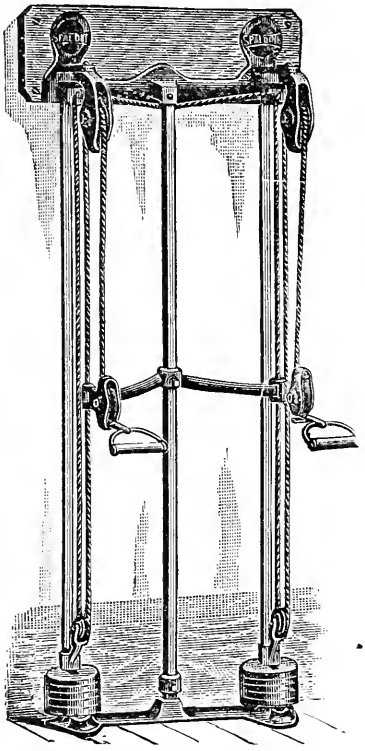
Formed long ago, yet made to-day;
And most employed when others sleep;
What few would like to give away,
And fewer still to keep.

ANSWER: *A Bed.*

You eat me, you drink me, describe me who can,
For I'm sometimes a woman and sometimes a man.

ANSWER: *A Toast.*

Space has its limits, one and all must admit, when placed between two covers, and lest, therefore, I should overstep the boundary, I will close these pages, hoping, at least, that at the various seasons their contents will help furnish an hour's amusement here and there to the reader.



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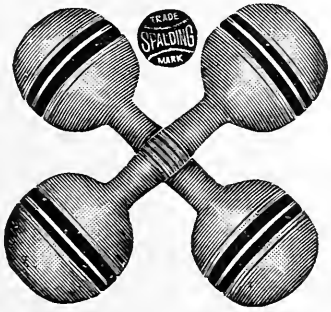

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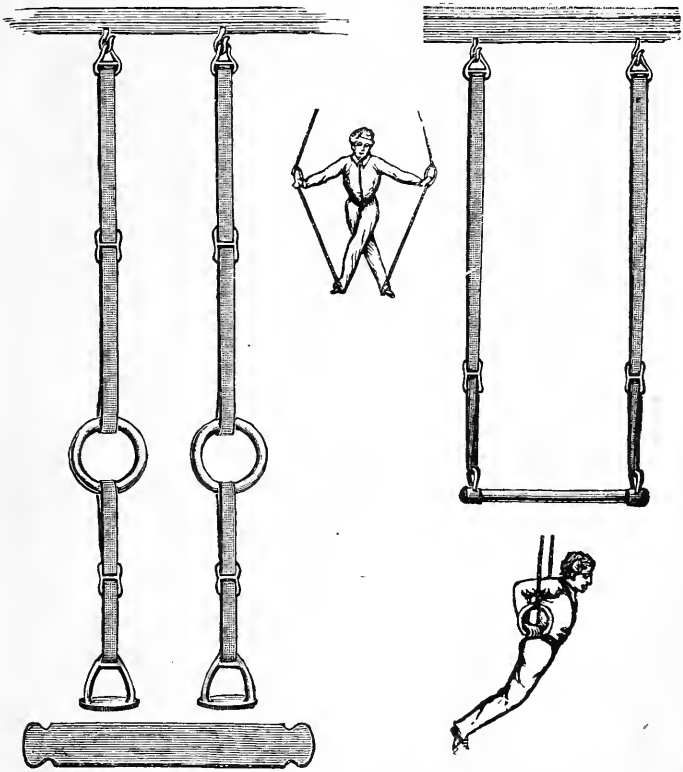

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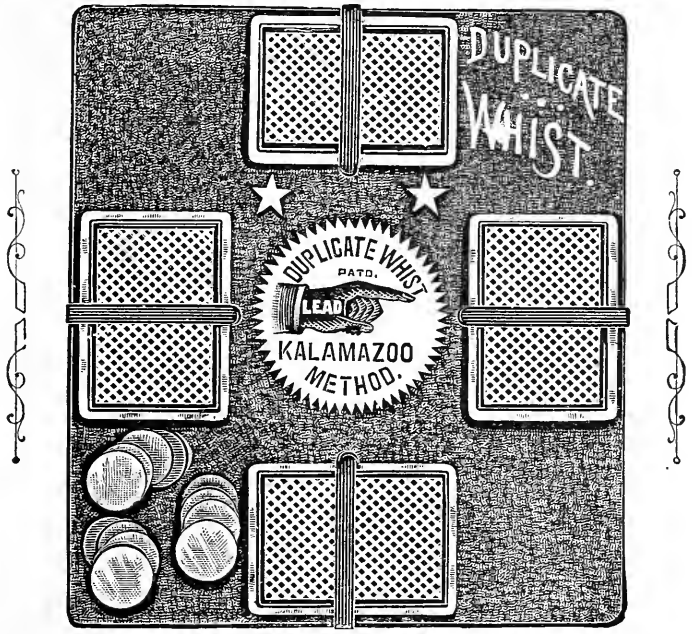

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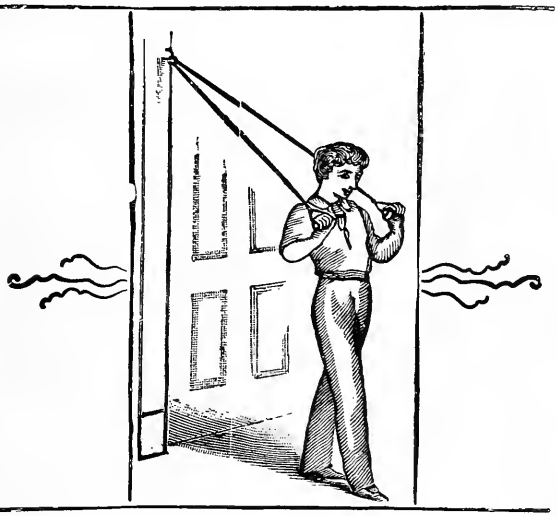

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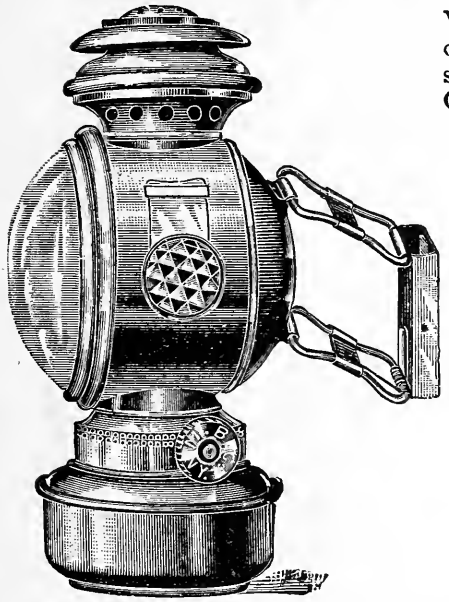

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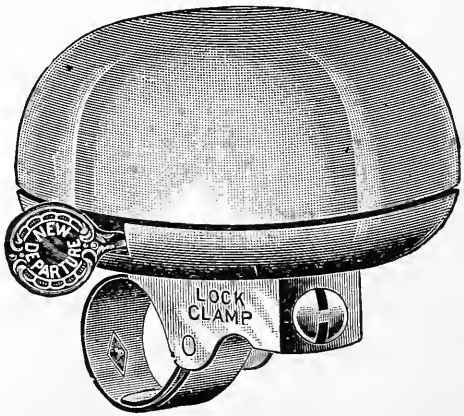

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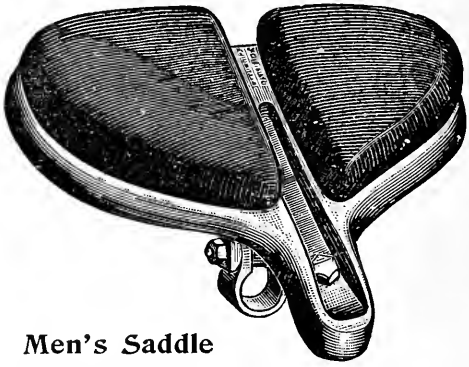

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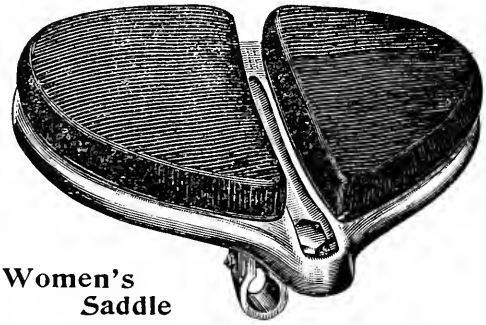

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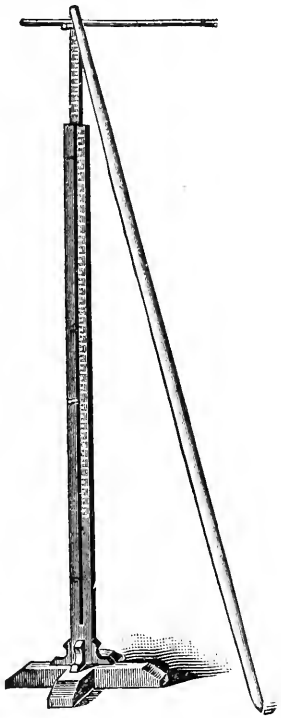

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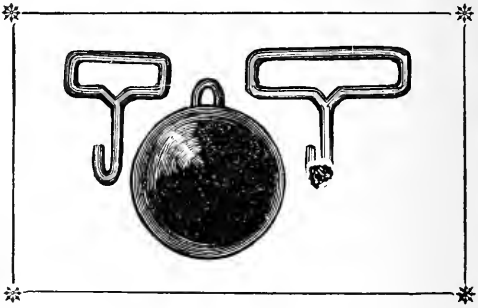

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